

United States Department of the Interior
National Park Service

SENT TO DC
6-30-94

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Edgewater Beach Apartments

other names/site number _____

2. Location

street & number 5555 North Sheridan Road not for publication

city or town Chicago vicinity

state Illinois code IL county Cook code 031 zip code 60640

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

William L. Wheeler, SHAD 6-29-94
Signature of certifying official/Title Date

Illinois Historic Preservation Agency
State of Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is: Signature of the Keeper _____ Date of Action _____

- entered in the National Register. See continuation sheet.
- determined eligible for the National Register See continuation sheet.
- determined not eligible for the National Register.
- removed from the National Register.
- other, (explain): _____

5. Classification

Ownership of Property
(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property
(Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing.)

N/A

Number of contributing resources previously listed
in the National Register

None

6. Function or Use

Historic Functions
(Enter categories from instructions)

Domestic/Multiple dwelling

Current Functions
(Enter categories from instructions)

Domestic/Multiple dwelling

7. Description

Architectural Classification
(Enter categories from instructions)

Classical Revival

Materials
(Enter categories from instructions)

foundation Concrete

walls Stucco

roof Asphalt

other Limestone

Terra Cotta

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance**Applicable National Register Criteria**

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B** Property is associated with the lives of persons significant in our past.
- C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location.
- C** a birthplace or grave.
- D** a cemetery.
- E** a reconstructed building, object, or structure.
- F** a commemorative property.
- G** less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References**Bibliography**

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey

- recorded by Historic American Engineering Record # _____

Areas of Significance

(Enter categories from instructions)

Architecture

Period of Significance

1928

Significant Dates

1928

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Marshall, Benjamin H., Architect

10. Geographical Data

Acreage of Property Less than one acre

UTM References

(Place additional UTM references on a continuation sheet.)

1	16	4457710	46479510
Zone	Easting	Northing	
2			

3			
Zone	Easting	Northing	
4			

See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Susan M. Baldwin

organization Baldwin Historic Properties date February 3, 1994

street & number 300 West Grand, #306 telephone (312) 321-0707

city or town Chicago state IL zip code 60610

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.

A Sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name Edgewater Beach Apartments Corporation

street & number 5555 North Sheridan Road telephone (312) 561-8500

city or town Chicago state IL zip code 60640

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 1

Edgewater Beach Apartments

7. DESCRIPTION

The Edgewater Beach Apartments is a nineteen story building, facing east on Lake Shore Drive, north on Bryn Mawr, and west on Sheridan Road. It is across from Lincoln Park near the north end of Lake Shore Drive. The building was completed in 1928 for "high class transient and residential homes," combining traits of both luxury apartment buildings and hotels. When built, it was the third unit of the large Edgewater Beach Hotel complex which was then set right on the shore of Lake Michigan. The basic plan is that of an X with forked ends, rising above a rectangular base. It was a plan designed to provide the maximum amount of natural light and lake views. The building contains 1,517 rooms arranged in 307 apartments.

The building is constructed of reinforced concrete on a steel frame. It is faced with a narrow granite base, limestone on the lower floors, and stucco with terra cotta trim on the upper floors. While the treatment of the lower floors varies somewhat on each elevation, the building is clearly meant to be viewed from all angles and has no inferior or simpler secondary elevation treatments. All elevations feature a tri-partite facade division of a stone faced, finely detailed base and visually similar upper floor treatment, with a simpler stucco faced shaft in between. In keeping with its commanding site and design, the building is crowned with a two-part octagonal tower. The stucco is painted pastel pink which sets it off from other lakefront apartment buildings, but was similar to the style and pastel color of the Edgewater Beach Hotel. The design of the building is an eclectic mixture of classical details rendered in an informal version of Italian Villa/Renaissance mode. It is typical of the Mediterranean flavor of large beach hotels of the 1920's in warm climates, represented by its large, informal open shape; its use of pastel stucco walls with rusticated quoins; and the tower, or belvedere, that crowns the building.

The main entrance to the building is centrally located on the north facade of the rectangular base. The building has always had a curved cut-in driveway under an extended entrance marquee. The driveway cut-in follows the shape of the building entrance, which is inset about twenty feet from the remainder of the north facade. Originally, the rectangular marquee was draped in large striped canvas, lending a festive air to the entry. The entry doors were glass panels set in bronze frames. In 1955 the marquee was replaced with a simple glass and steel framed structure in the same approximate size and shape. Also, the entry doors were replaced with glass paneled

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 2

Edgewater Beach Apartments

steel framed doors. These features remain. The northeast and northwest corners of the facade at the ground level are characterized by curved walls. On the northwest corner the curve is articulated by a large curved plate glass window.

The ground floor level of the building is faced with a type of concrete scagliola finished to resemble marble, set above a two foot base of granite. Over the years the texture of the scagliola has worn down somewhat. Commercial storefronts extend the length of the building on the west along Sheridan Road and around the corner to include the west portion of the north facade. The storefronts retain the original bronze framing, large single pane plate glass windows and inset entrances. The bulkhead windows were originally steel, but many of them have been replaced with glass block. Original steel windows still exist in the kitchen area, laundry, commissary and garage, on the south and east elevations. The ground floor east elevation, which originally opened out on to the beach of Lake Michigan, is now a garden area against a solid concrete/scagliola wall. The south elevation is terraced, with stairs leading down to the lawn, and the opening to the garage on the ground level.

The first and second floor levels,(above the ground floor), are treated together as a decorative limestone base to the building. At the first floor level the plan cuts back to the forked X shape, with the exception of the base portion on the north side that encompasses primarily the upper portion of the lobby, and the area of the base on the east which encloses the swimming pool and surrounding area. To the south and west, the areas that roof over the base become terraces, or roof gardens. Where the plan cuts back over the ground floor at each curved corner to form the fork of the wing, there was originally a two story colonnade supporting a heavy decorative entablature that followed the curve. Between each set of columns on the colonnade was a large urn. This treatment also extended across the front of the entrance inset on the north elevation, above the entry. The first and second floor levels are faced with Indiana limestone smoothly dressed in the Renaissance style with deep cut joints. At the end of each fork of the Y is a tier consisting of a set of three windows flanked by sets of two windows. This pattern extends all the way up the building. At the first and second levels, the spandrels between windows of the levels are faced with the same concrete/scagliola as the ground floor. At the top of the second floor level a cornice, also of limestone, extends around the building.

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 3

Edgewater Beach Apartments

The shaft of the building extends from the third floor to the seventeenth floor (with no thirteenth floor). Here there is an abrupt change of materials, from sturdy limestone to pastel finished stucco and terra cotta. The shaft of the building presents a smooth surface punctuated with sets of windows and accented with quoins at the corner of each splay. On the shaft, the quoins are also constructed of stucco, painted warm gray to match the limestone base. The building has many windows, all trabeated, in tiers of either singles or sets of two, with the exception of the sets of three in the center of the ends as mentioned above. Along each side of the stem of each Y is a bay window, with one window in each surface. All windows were originally wood double-hung sash with two-over-two lights, all with limestone sills. Approximately one-fourth of the windows have since been replaced with single light double-hung sash in differing materials, but most of the original windows still remain.

At the top of the building, the design returns to the format of the base, with its more substantial look resembling stone but actually rendered in a variety of materials. Between the seventeenth and eighteenth floors a terra cotta belt course provides the transition between shaft and two story top. Above the belt course, the walls are faced in stucco, but painted warm gray to match the color of the limestone. The corner quoins of the top two floors are in terra cotta rather than stucco. The windows at the ends of the forks on either side of the central set have terra cotta quoined window surrounds. The sills at the top are terra cotta rather than limestone. Above the top floor, a sheet metal cornice caps the building. The parapet wall above the cornice is in the form of a classical balustrade. Originally, forty-four terra cotta urns surmounted the building above the balustrade, but they have been removed.

Atop the building, in an octagonal shape above the core of the building, is a mechanical penthouse that forms the base for the tower above. The penthouse and tower carry through the design of the building with pink stucco walls, and classical details such as pilasters in contrasting buff stucco. While the roof of the building itself and that of the penthouse are flat, the octagonal tower that rises above features a hipped roof which was originally specified to be covered in "mission tile", but is currently metal. The overall effect of the penthouse and the tower is that of an informal Italianate villa. In addition, the round windows in the tower have the effect of portholes and along with the tall flag pole and flag at the top are appropriately reminiscent of nautical design.

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 4

Edgewater Beach Apartments

The main entrance into the building from Bryn Mawr leads into a large two story lobby paneled in butternut from floor to ceiling, with decorative moldings and an elaborate cornice. All of this is extant, as are the original lobby lighting sconces and chandelier. The floor is travertine marble with a black marble border, surrounded by six inch painted baseboards. To the south of the lobby is the elevator lobby, long and narrow and one story in height. It has a black marble floor with wood baseboard, and an anthemion leaf cornice molding above papered walls. At the mezzanine (first floor) level along the upper south wall of the lobby, an open railing reveals an elegant upper elevator lobby. To the east of the lobby a corridor leads to a library which was the original mail room, and a commercial office which which was described as shops on the original building plan. The management office has relocated to the first floor and the original space at the southwest of the lobby is now the mail room.

On the ground floor along Sheridan Road is the 300' arcade of retail shops with storefronts, which can be reached inside from a corridor off the west side of the lobby. Originally, this corridor featured a ceiling painted in trompe l'oeil as a tent awning. It is now painted a solid color. The stores are each 40' deep with varying widths. At the northwest corner was a drugstore and soda fountain, which was rehabbed in 1989 as a florist shop and soda fountain, with the original fountain and many features restored. At the south end of the arcade was a commissary, which is still a commissary. On the east side of the corridor are elegant men's and women's rest rooms which adjoin a beauty parlor for the ladies and a barber shop for the men, as original, though the barber shop is now a valet.

Black marble stairs with a graceful brass railing ascends from the east side of the lobby to the mezzanine, or first floor, leading to the indoor swimming pool and surrounding space which was originally the dining room. The surrounding space is built in a half circle on three terraced levels, with the east side bordering on the swimming pool. The effect of the space was originally that of a Mediterranean garden. Still remaining are the coffered ceilings and a few other decorative details. The space is now used for meetings and gatherings. Originally an extensive kitchen was attached to this space on this level and extending to the floor below. The pool itself is twenty by sixty feet, of marble and tile. Still surrounding it are trellis decorations that emphasize the garden setting. Originally the pool was sky lit with a large glass ceiling which has since been covered over, though the trusses remain. One level below the pool are elaborate locker rooms for men and women with exercise equipment.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 5

Edgewater Beach Apartments

At the first and second floor levels the apartment plan is typical of the upper floors, except that in lieu of some apartments there are hotel rooms, which were originally and are still kept in readiness for friends of occupants of the apartments. In addition, there are rooms for maids and chauffeurs, which are no longer in use. These rooms are arranged along secondary "back" corridors that run parallel to the main corridor on one side of each of the two southernmost wings.

On a typical apartment floor, the passenger elevator lobby is at the central core of the X, with three elevators. Adjacent to the passenger elevators in the rear halls of the core are four service elevators. From this core, a double loaded corridor extends the length of each wing terminating at the entrance to each of the two apartments in the fork of the wing. At the end of each corridor is another service elevator plus stairway, for a total of eight service elevators and stairways. One of the service elevators is for the use of bathers, who are taken right down to the locker rooms, from which there was originally a passage to the beach. All passenger elevator lobbies and corridors are carpeted and the walls are wallpapered, similar to the original. Most of the apartment doors are original, and some still have the original shuttered outer doors which were designed to provide air flow in the summer.

A typical six room apartment has a living room of 14'4" x 26'6", bedrooms 13x16' and 15'x12'6", dining room 13'x15', kitchen 15'x6'6" plus pantry, two bathrooms of generous size and a maid's room with a bath. Though kitchens were considered small for the time since the building provided communal dining room and room service, they still contained ranges, refrigerator, combination sink, laundry tub and drain, "Canton electric drier, pullman table; ironing board and cedar closet." Currently some of the kitchens have been enlarged by combination with maid's rooms. The baths have a tub and shower, ceramic tile floors and walls, built-in mirrors and cabinets, with most of the original features intact. Apartment floors are generally of strip oak, as original, with maple strip flooring in the kitchens. However, the small three and four room apartments have always been carpeted. Some floors in larger apartments have been carpeted over, and some kitchens now have other flooring. Apartment walls were originally either painted or wallpapered, as they are now.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 6

Edgewater Beach Apartments

An opening in the south lower level of the building enters the two story garage, originally with accommodation for about 250 cars. In 1950 an extension was made to the garage, all underground. Extending over the original garage is a large terrace, 200 feet long by 100 feet at its widest, tiled with rough aggregate concrete. A wide stairway at the center of the terrace leads down to the lawn.

In the basement of the building were originally five Pacific boilers for hot water heat, fed through radiators. Two of those are still in place and use, while three have been replaced by new boilers. The building has only window air conditioners as needed. Also in the basement was the building's own water filtration plant, no longer in operation. Currently the basement also contains storage, repair rooms, workshops, and laundry room.

In the early 1950's the complex sold off the riparian rights so that Lake Shore Drive could be extended north of Foster. This building, and the Edgewater Beach Hotel, no longer set right on the beach. In 1953 new landscaping was designed for the area south of the building, between the apartments and the hotel.

In 1955 the firm of Holabird, Root and Burgee designed a number of alterations to the building, which have remained. Most obvious on the exterior was the removal of the urns and columns and entablature at the four corners and north entrance to the building at the first and second floor levels. All forty-four urns were also removed from the parapet at the top of the building, but the terra cotta coping was repaired and preserved. There was also a new entrance and canopy built for the building, with new steel framed entry doors. The outer foyer may have been redone again since 1955, and now has a suspended lighted ceiling. The mail room was moved and renovated, new offices were built, and there were slight changes made in the lobby to accommodate the above. None of the lobby alterations damaged the butternut paneling or decorative moldings. Also, the bronze railing on the mezzanine was removed and a simpler bronze framed glass rail was installed. In addition, the swimming pool skylight was roofed over.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 7

Edgewater Beach Apartments

8. SIGNIFICANCE

The Edgewater Beach Apartments building meets Criterion C as one of the most distinctive and prominent examples of an apartment hotel constructed along the lake in Chicago in the 1920's. It is the sole survivor of the Edgewater Beach Hotel complex, a sophisticated luxury resort that epitomized the Mediterranean influenced architecture of beach hotels. One of few buildings remaining in the midwest of that style, it was built in the unusual shape of a forked cross, with a central octagonal tower and four Y shaped wings rising from a rectangular base. Unlike most luxury apartment buildings in Chicago of the time, it was constructed of reinforced concrete, faced with pastel pink stucco, in this instance rising from a base of limestone embellished with classical details. The building's plan and public rooms, distinctive features of apartment hotels, are largely intact. The entire complex including the Edgewater Beach Apartments was designed by prominent Chicago apartment and hotel designer Benjamin Marshall. He designed the Edgewater Beach Apartments in 1927, following the death of his partner Charles Fox. It was completed in 1928 at a conspicuous spot near the north end of Lake Shore Drive, originally right next to the beach with boardwalks and docks.

History

By the turn of the century, Chicago was overcoming its early prejudice against apartment buildings. In the nineteenth century, "flats" were considered by many to be uninhabitable, and were associated with the worst of urban life. By the end of the century, apartment reform movements improved conditions, with more light and air and better floor plans, to where they seemed a good solution for many.

As the twentieth century progressed, multi-family dwellings became not only acceptable, but desirable. American architectural magazines were showing luxurious Parisian apartments with descriptions of the convenient life they offered. This coincided with the maturing of Chicago as a commercial and industrial center so that space and convenience became a premium, especially close to the lakefront. However, Chicago apartment buildings differed from the Parisian in that it was important for them to appear as residential and domestic as possible. They were an extension of the family home, and were desired to be simple, dignified and restrained.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 8

Edgewater Beach Apartments

In the 1920's new technology led to larger and taller apartment buildings, which made it increasingly difficult to imitate homes and mansions in their design. Consequently, many of the larger buildings were designed to resemble hotels, which caused much confusion between the two. In the late nineteenth century, many apartment buildings were really more similar to what we know as a hotel, but often appealed to permanent guests. As time passed, the stress was on offering the permanency and privacy of a home, but with the amenities of a hotel. These buildings often physically resembled a hotel, and offered the provision of public dining rooms and parlors. But they were generally more subdued in style, as if to suggest the greater privacy of a residence. They were also like a residence in the configuration of the individual units and their location away from the commercial areas.

The larger, luxury apartment building became distinct and clearly identifiable from a hotel, and the "apartment hotel" became a distinct, and third type of building as a calculated combination of the two. The apartment hotel became distinct in program, interior arrangement, exterior appearance, and position within the urban fabric. The upper middle income and wealthy came to accept these buildings as suitable places of residence. As more of these were erected, architects could contrive interior and exterior designs that were precisely aimed at a particular clientele, and no longer had to borrow from or allude to the styles of private mansions.

The Edgewater Beach Apartments combined both the exterior and interior features of an apartment hotel, as well as appropriate location and setting. Located just one block north of the Edgewater Beach Hotel, adjoining its gardens, and between Sheridan Road and the lake, it was in an area that was developing for exclusive multi-family residential buildings. It was easily accessible to Lake Shore Drive and to public transportation. Its exterior appearance more closely resembled a hotel in both size and design. It utilized an unusual shape similar to that originally designed for the Edgewater Beach Hotel to take advantage of the lake site, offering views to most apartments as well as a maximum of light and air. To this shape Benjamin Marshall applied an eclectic mixture of classical, Mediterranean and nautical detail primarily in stucco and terra cotta. The design and materials have more reference to beach side recreational structures than to the subdued nature of Marshall's other cooperative buildings and apartment houses along Lake Shore Drive.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 9

Edgewater Beach Apartments

The hotel feeling is carried into the interior public spaces of the building, with its lavish two story lobby entered from under a drive-through porte-cochere. A stairs from the lobby curves up to a mezzanine, all featuring opulent finishes. The large public spaces were intended to encourage the social intermingling of residents should they desire it, as in a hotel. The large public dining room originally next to the swimming pool offered communal dining, while the kitchen also offered room service and catering. Guest Rooms were offered to the residents' guests. A staff of 150 served the needs of the residents, offering maid and houseman services. In the lobby, a bellboy and concierge were always available, and the in-house switchboard handled calls. The building was advertised as "Supplemented with Hotel Service." Next to the arcade, a barbershop and a beauty shop were each located next to lavish rest rooms. In addition, the arcade featured fifteen shops including a commissary, cafe, and soda fountain. Overall, the building offered every possible amenity of both a luxury hotel and luxury residential building.

While exterior and interior public spaces were grand, however, the apartment interiors were modest compared to the grandest of Benjamin Marshall's luxury apartments. The plan offers apartments of four, five, six or seven rooms. Living rooms are generously sized while most other rooms are modest. The larger apartments contain maid's rooms, and other apartments each contain a small bedroom that could be used as a maid's room. Since the turn of the century, the Arts and Crafts movement with its emphasis on cleanliness and efficiency had given rise the kitchenette, or small efficient kitchen. The kitchens and dining rooms in the Edgewater Beach Apartments offered the privacy of private dining while acknowledged the availability of room service and dining room. While most apartments offered hardwood floors, generally the trim and moldings are simple, but elegant.

The Edgewater Beach Apartments is the only remaining building of the Edgewater Beach Hotel complex, which developed first with the original 1915 Edgewater Beach Hotel. It was a lavish resort hotel of 400 rooms, famed for its tea dances on the marble beach walk, featuring the big names of the big band era such as Tommy Dorsey. The hotel offered 1200 feet of private beach, plus tennis courts, putting greens and all manner of activities. It was renowned for its lavish shows, and for the Marine Dining Room, where the bands played to formally clad diners and dancers while the hotel's own radio station WEBH broadcast to the region. Its elegance and opulence were legendary. Weddings, honeymoons and conventions were frequent, and, of course, the hotel was

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 10

Edgewater Beach Apartments

host to many famous people of the day. A 600 room annex to the hotel was constructed in 1923-24, connected to the original hotel by a promenade of chic shops and by parks and gardens. The third unit of the complex was the Edgewater Beach Apartments, built at the extreme north of the property, with a large open space between it and the two hotel buildings to the south, containing a putting green, miniature golf course, children's play grounds, tennis courts, flower gardens, lawns, etc.

The building permit for the Edgewater Beach Apartments was dated 1927, issued for an "apartment hotel" to be called the Bryn Mawr Beach Hotel. By the time the building was completed in October 1928, the name had been changed to the Edgewater Beach Apartments. Ownership was originally Benjamin Marshall, William Dewey and John Connery, who were the owners of the Edgewater Beach Hotel. The hotel and apartments were sold in 1947 to a group of Chicago businessmen as an investment. On September 15, 1949, the Edgewater Beach Apartments building was sold at auction to a group of twenty tenants who purchased it as an investment. That same year they sold it off as a cooperative, which it has remained since. Meanwhile, the Edgewater Beach Hotel was sold in 1948 to the Hotel Corporation of America in Boston. In 1962 they sold it to the H.R. Weissberg Corporation located in Buffalo, New York, who filed for bankruptcy in December 1967. In 1968-69 the hotel was demolished.

All of the buildings of the complex including the Edgewater Beach Apartments were designed by Benjamin H. Marshall. Marshall was a prominent architect, identified with a number of Chicago's large hotels built during the first quarter of the century. He was born in Chicago in 1874. In 1893 he entered the office of Marble and Wilson as an office boy, and two years later when Marble died he became a partner under the firm name of Wilson & Marshall. In 1900 he designed the Illinois Theater and the Iroquois Theater, in addition to the Raymond Apartments at 920 North Michigan Avenue. From 1902 to 1905 Marshall practiced alone, and then joined with Charles Fox to form the firm of Marshall & Fox in 1905. Fox was a trained architect who began his career in Chicago in the office of Holabird & Root, working there until joining with Marshall. Marshall & Fox became one of the leading architectural firms in Chicago in the early part of the century. They enjoyed a large and successful practice, designing many large commissions together including the Blackstone Hotel (1909) at 80 East Balbo Drive, listed on the National Register; the Drake Hotel (1919) at 140 East Walton Street, listed on the National Register; the Edgewater Beach Hotel (1916); numerous luxury apartment buildings such as 209 East Lake Shore Drive and 1550 North State Parkway,

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 11

Edgewater Beach Apartments

as well as commercial buildings, theaters and hospitals. After Charles Fox died in 1926, Marshall again practiced alone, and in these later years designed apartments at 200 and 210 East Walton, the Edgewater Beach Apartments (1928), and the Drake Towers Apartments (1929) at 179 East Lake Shore Drive, in addition to a number of clubhouses, hotels and residences outside Chicago. After 1929, however, his commissions dropped off sharply due to the Depression and his career declined. Marshall's largest late commission was the Nippersink Hotel and Country Club in Wisconsin from 1938. Marshall lived in the Drake Hotel when he died in 1944.

C. William Westfall wrote in his article "Benjamin Henry Marshall of Chicago" from the 1982 Chicago Architectural Journal, "Marshall's greatest contribution was his establishment of the unsurpassed standard for Chicago's fine hotels and luxury apartment buildings." Without formal architectural education, Marshall went from the designing of homes and mansions to become the city's most influential designer of apartment buildings and hotels of his time, designing over two dozen Chicago apartments, a half-dozen clubs, ten Chicago hotels and more than sixty mansions and country houses. His major success came from his larger apartment building designs. Benjamin Marshall always understood the social as well as the physical context of buildings and how the structural and functional elements served a desired way of life. He mastered the use of restrained classicism that had successfully marked his mansion designs, using it to establish the prevailing style for Chicago's luxury apartment buildings. It was an appropriate style, appealing to the sophisticated, restrained and domestic taste of his clients. In addition, he contrived an arrangement for apartment interiors that appealed to the elite, with his clear organization of public, private and service areas.

Marshall's continued use of classical detailing was evident in the series of luxury apartment buildings he designed during his years with Charles Fox. This included the Marshall Apartments at 110 North Lake Shore Drive (demolished) from 1906, one of the first to combine the look of a mansion with the conveniences of apartment living, contriving an arrangement for apartments that were acceptable to the elite. While the exterior was Georgian in feel, the large apartment interiors were more French. The Stewart Apartments at 1200 North Lake Shore Drive, completed in 1913 with graceful Adamesque detailing reveals Marshall's clever use of space to maximize the light and view for the public rooms, an arrangement continued in many of his Lake Shore Drive luxury apartments.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 12

Edgewater Beach Apartments

While many of Marshall's buildings were models of restraint, he was a colorful and dashing figure whose flamboyance is also evident in many of his buildings. His taste for opulence and eclecticism revealed itself early, in buildings such as the Iroquois Theater. 1550 North State Parkway from 1912 was the most French of his apartment designs in both interior and exterior. The exterior of light terra cotta is a very lavish Beaux Arts style, which Marshall favored around this time, having employed it also in the Blackstone Hotel (1909-10) and in a more subdued manner at 999 North Lake Shore Drive (1912).

Marshall's series of lakefront recreational buildings, which departed in plan and style from his strictly residential structures, began with the 1906 first unit of the South Shore Country Club at 71st Street and South Shore Drive, listed on the National Register. In 1915 that unit was moved and replaced by a larger version adjoining the 1906 ballroom pavilion along with a new dining room. Its plan is an I, with corner pavilions and low towers. Contrary to Marshall's usual building materials of red brick, limestone and terra cotta, the South Shore was constructed of reinforced concrete with stucco walls. It also featured hipped roofs in red Spanish tile. Earlier, in 1912 the Old Elm Country Club at Fort Sheridan also reflected the casual, Spanish colonial style he considered appropriate for a building whose primary function was recreational. Shortly after beginning the South Shore Country Club, construction began on the Edgewater Beach Hotel. Here the I plan was converted to an eight story cross or X plan, with each of its wings breaking outward with bays at the ends. It was Marshall's first use of this shape, and the first in the city. The inner spaces contained the entrance, service and entertainment areas. Like the South Shore Country Club, it was constructed of reinforced concrete and pastel stucco, and featured hipped roofs on the towers with Spanish tile. Four years later Marshall designed the Drake Hotel in an H plan, using the more formal palazzo mode to set the tone for East Lake Shore Drive, and using classical details such as the colonnades stretched between end wings. Then in 1923, Marshall used a stepped-back plan design in his massing of the Edgewater Beach Hotel annex. With a symmetrical plan placed perpendicular to the beach, the building maximized its long narrow lot and short beach front by providing a series a set backs. At the east and west ends it featured the same treatment of bays as the Edgewater Beach Hotel, breaking outward at the corners. The top of the central section was crowned by a series of additional step backs and a belvedere. While a different shape

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 13

Edgewater Beach Apartments

from the original Edgewater Beach Hotel, the annex carried through its spirit with a shape that offered maximum beach exposure in reinforced concrete and stucco construction and echoed the hipped roof towers and bays.

The origins of the Edgewater Beach Apartments' design derive more from this series of lakefront buildings than from Marshall's other previous luxury apartment and hotel buildings. The shape derived much from the nature of the Edgewater Beach Hotel, a beachside resort drawing its clientele from vacationers, offering continual entertainment and appealing to a lighthearted spirit. Hence the casual design, finished in stucco and given a somewhat Mediterranean quality, flavored by Marshall's partiality to classical detail. The 1915 building had a desired feeling of lightness and brightness, and the shape proved successful in offering most guests a grand view. In architectural style, the Edgewater Beach Hotel was most closely aligned to that of the South Shore Country Club, begun just a few months earlier. The design has many similar elements, with its freely adapted Mediterranean/Classical style, picturesque massing, tiled towers and stucco facing painted in pastel colors. Thirteen years after those buildings, Marshall returned to the basic plan and style of the Edgewater Beach Hotel, raising it to nineteen stories and forking the ends of the wings to create the Edgewater Beach Apartments.

It is possible that Benjamin Marshall was influenced in his designs for the 1915 South Shore Country Club and the Edgewater Beach Hotel by the 1915 Panama-California Exposition at San Diego, which was a catalyst for the Spanish Colonial Revival movement across the country. This style was an influence in the Mediterranean qualities of large beach hotels of the teens and twenties, with their low pitched roofs and towers covered in Spanish tile, arches, stuccoed walls, pergolas and often balconies, with applied ornamentation around openings. These stylistic features were often commonly combined with classical details. All of Marshall's commercial buildings and most of his residential structures employed the tri-partite facade division of base, shaft, and top, which he again used in the Edgewater Beach Apartments. While varying types of eclectic ornamentation can be applied to this format, it lends itself most to classical details since the form itself is imitative of a classical column. Benjamin Marshall was well versed in the varied use of classical details on his buildings, interpreted in differing materials.

For the Edgewater Beach Apartments, Marshall chose this basic format interpreted in a more informal manner than in most of his designs. Informality is expressed in the openness of the plan, in the use of pastel stucco as facing, and the offhand treatment

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 14

Edgewater Beach Apartments

of details. While individual items such as stucco, quoins, towers, and columns may be employed on a more formal facade, their use on this building is more eclectic. The two-part octagonal tower could be influenced by the octagonal belvederes of the Italian Villa style, or by the Spanish styles. The use of stucco is prevalent in many Mediterranean styles. The trabeated openings employed instead of arches, in conjunction with the limestone base and belt courses, appear as more formal Renaissance Revival in style.

There are two groups of buildings in Chicago to which the Edgewater Beach Apartments can be most closely compared. There are the beachfront recreational buildings such as the South Shore Country Club and Edgewater Beach Hotel mentioned above, and the lakefront apartment hotels by other architects. The other lakefront recreational building which should be mentioned in addition to those by Benjamin Marshall is the Saddle and Cycle Club at Foster Avenue and Lake Shore Drive, designed by architect Jarvis Hunt and built in 1898. It, too, was right on the beach when it was built, and provided lakeside recreational facilities, in this case for members of the private club. In design it is only a few stories high, and more closely resembled a suburban home in its original Shingle style. However, it is primarily faced in stucco, it has a tower with a bell shaped cap and it exhibits eclectic design characteristics typical of waterfront recreational buildings. It has undergone considerable alterations over the years.

The lake front apartment hotels are represented on the south shore by an excellent collection of eight apartment hotels dating from 1918-1929 listed on the National Register as "Hyde Park Apartment Hotels, Chicago, Illinois." Stylistically, six of them are Neo-classical or Georgian, one is Spanish Colonial, and one Art Deco. One of the earliest of this group is the Windemere House at 1642 East 56th Street, described as being the most lavish apartment hotel in the city when it was completed in 1924. It is twelve stories, of neoclassical design in light cream brick with terra cotta trim. It also featured large public spaces and offered 200 apartments in suites of up to five rooms, plus hotel rooms. The plan of the Windemere is built around a courtyard in the shape of half of an octagon, which opens up the plan to light and views as was popular in hotels near water. It was built as a complement to the Windemere Hotel of 1892, and still remains in good condition. The imposing Shoreland at 5450-5484 South Shore Drive was built in 1925-26, in a splayed U shape plan opening up to the lake. It is faced with buff brick and terra cotta in a neo-classical design with lavish terra cotta details. It is described as resembling a grand country manor. The Flamingo at 5500-5520 South Shore Drive from 1927, sixteen stories in height, is also neoclassical in design, rendered

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 15

Edgewater Beach Apartments

in red brick and terra cotta. Its shape is a narrow rectangle fronting on South Shore Drive. The Spanish Colonial styled Poinsettia Apartments at 5528 South Hyde Park Boulevard is also a narrow rectangular building in buff brick and terra cotta. The Spanish Colonial elements are not reflected in the form of the building, but only in the terra cotta decorative elements applied to the surface. The latest of this collection is the Chicago Beach Hotel at 5100-5110 South Cornell Avenue, constructed in 1929 after the previous building burned. It is a twelve story rectangular building of buff brick and terra cotta, with a base faced in black glazed tile. There are a number of shops in the first floor. Here also, the Art Deco design is in the applied ornamentation rather than expressed in the form of the building. Probably the closest to the Edgewater Beach Hotel in style and form was the original Chicago Beach Hotel, a large and lavish resort built in 1893 and burned in 1926.

While these buildings were built as various forms of apartment hotels, they also qualify as the closest to "beach hotels" in Chicago, referring to the large resort hotels or apartment hotels built near water between 1890 and 1929, often with flamboyant design. While several of them are large, elegant and border on resorts, none of them is constructed of the same materials, design or plan as the Edgewater Beach Apartments, reflecting Mediterranean design influence, and none conveys that feeling in its architecture.

Other lakefront apartment buildings to which the Edgewater Beach can be compared include 1400 North Lake Shore Drive, primarily because of its shape. It was designed by Hooper and Janusch, and begun in 1926 as a hotel. When it was partially constructed, it was decided to make it apartments instead, but when completed it offered some rooms on a short term basis, and provided many hotel amenities. The plan is an L shape along the streets to the west and north, with an additional branch extending out diagonally toward the lake. The three branches, like the X shape of the Edgewater Beach Apartments, afford maximum views.

The Belden Stratford at 2300 North Lake Shore Drive, an apartment hotel completed in 1923 and listed on the National Register in 1991, conveys a similar combination of classicism and flamboyance as the Edgewater Beach. Located on the north side overlooking Lincoln Park and Lake Michigan, it also commands a prominent location and is in this case distinguished by its elaborate mansard roof. The building is designed in a U shaped plan surrounding a lavish three story lobby. It presents a picturesque

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 16

Edgewater Beach Apartments

appearance with its overall buff color rendered in light glazed brick and terra cotta. The effect is more Beaux Arts in style, designed to grace a park rather than a beach. Interestingly, it was designed by Meyer Fridstein, a builder who worked with Benjamin Marshall on the Blackstone Hotel in 1909. Fridstein was also employed as the builder of both the Parkway and the Webster Hotel, both apartment hotels on Lincoln Park West. The Parkway, from 1916, is a restrained Renaissance Revival building with small public spaces, while the Webster Hotel, completed in 1920, was similar to the Belden Stratford with its ornate lobby and modest rooms. Stylistically, it is more restrained than the Belden Stratford, presenting a simple rectangle with a well defined tri-partite facade and classical details. To the north of these buildings at Sheridan Road and Belmont, the Belmont Hotel was completed in 1924. It was originally referred to as the Belmont Hotel and Apartments. It was designed with the typical red brick facades and modest classical ornamentation in terra cotta.

In the Edgewater area, the Admiral at Lake Shore Drive and Foster was designed by John Nyden in the 1920's as a modest apartment hotel with units of two and three rooms with kitchenettes. Constructed of light colored brick and eleven stories in height, it is rectangular with the long side facing the lake. It is crowned by a balustrade and central penthouse structure which enclosed communal dining rooms adjoining a roof garden. It overlooks the Saddle and Cycle Club across the street to the north, and originally it offered an adjoining acre of park and recreational space. It has suffered alterations over the years. Just a few blocks south of the Admiral is the Aquitania at Lake Shore Drive and Argyle, also from the 1920's. The building is comprised of fifteen stories of three to six room apartments in an asymmetrical U shape with one arm extending farther than the other. It is a graceful Georgian design of red brick with off-white terra cotta at the bottom and top three floors, and features two curved bay tiers on each arm to maximize the lake views.

The Edgewater Beach Apartments remains today in good condition, and although farther from the beach, it still commands excellent views of the park and lake. It continues as a cooperatively owned building that offers many of the original amenities and services. While most noted for its unusual shape and color as well as its distinctive tower, it also retains many of its original interior features such as the grand lobby and mezzanine, the arcade of shops along Sheridan Road, the swimming pool, terraces, garage, and even the soda fountain. The Edgewater Beach Apartments maintains its integrity of materials, design, location, and setting.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 9 Page 17

Edgewater Beach Apartments

9. BIBLIOGRAPHY

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United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 10 Page 18

Edgewater Beach Apartments

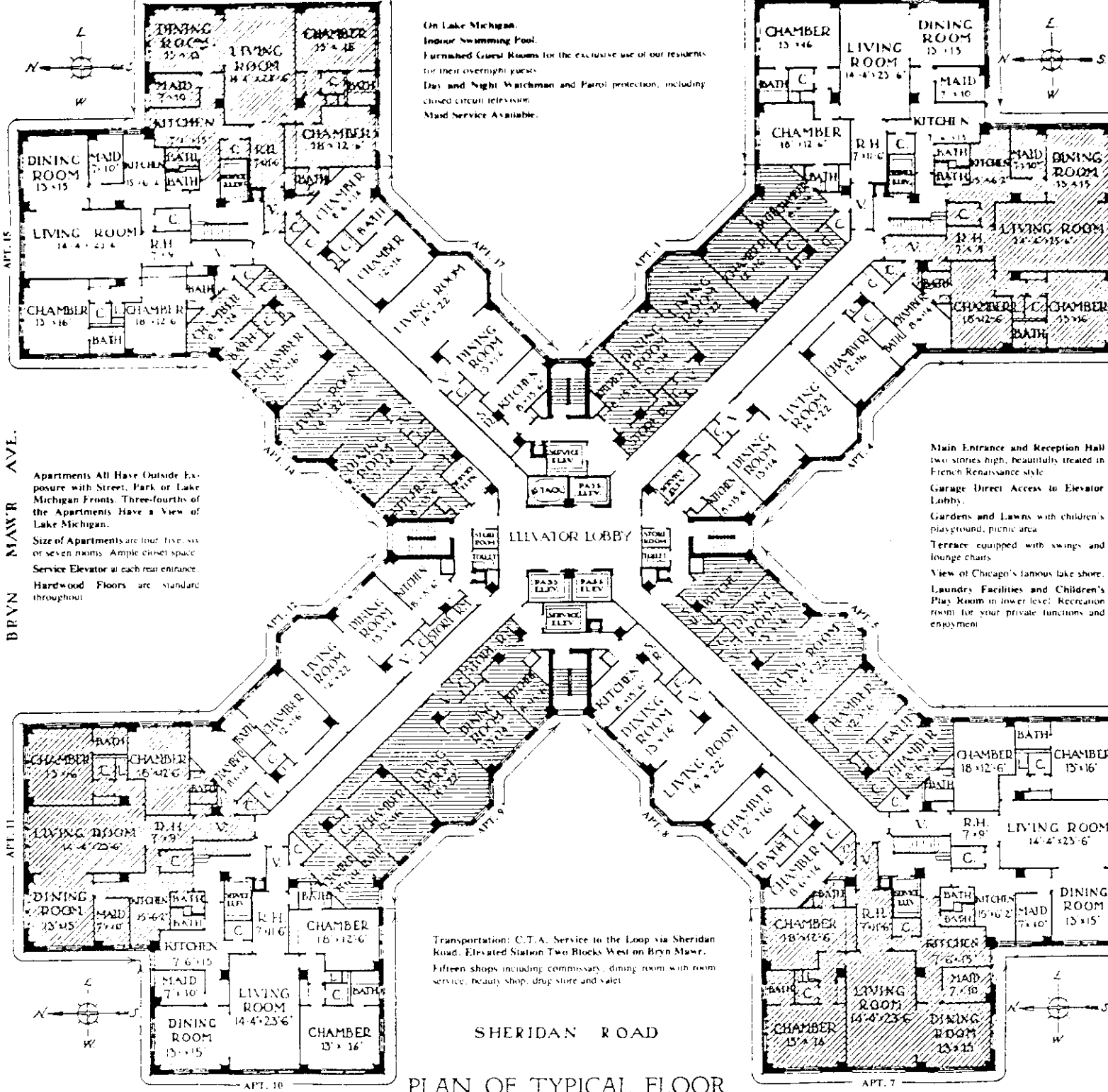
10. VERBAL BOUNDARY DESCRIPTION

Beginning at the point inside the sidewalk at the southeast corner of Sheridan Road and Bryn Mawr, proceed east 250 feet, then 300 feet to the south, then west 250 feet to the point inside the sidewalk at Sheridan Road, and then north 300 feet to the original point.

BOUNDARY JUSTIFICATION

The above described boundaries include all of the Edgewater Beach Apartments building and its historically attached garage and terrace, plus the extant stairs leading down from the terrace to the lawn. A parcel of the original lot to the south has been excluded because its original features were removed when it was landscaped in 1953 and again more recently. On the east, the property line extends to the original west edge of the Lake Michigan beach. The area which was beach is now a thin strip of park next to Lake Shore Drive, which is owned by the Chicago Park District.

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The Director of the National Park Service is pleased to inform you that the following properties have been entered in the National Register of Historic Places. For further information call 202/343-9542. SEP 2 1994 Preservation Services

AUG 26 1994

WEEKLY LIST OF ACTIONS TAKEN ON PROPERTIES: 8/15/94 THROUGH 8/19/94

KEY: State, County, Property Name, Address/Boundary, City, Vicinity, Reference Number NHL Status, Action, Date, Multiple Name

- ALABAMA, CALHOUN COUNTY, Southern Railway Passenger Station and Freight Depot, 126 W. 4th St., Anniston, 94000795, OWNER OBJECTION, 8/11/94
- ARIZONA, PINAL COUNTY, Magma Hotel, 100--130 Main St., Superior, 94000981, NOMINATION, 8/19/94
- ARIZONA, YAVAPAI COUNTY, Prescott Armory Historic District, Roughly bounded by E. Gurley, E. Willis, N. Arizona, E. Sheldon and N. Rush Sts., Prescott, 94000829, NOMINATION, 8/15/94
- ARKANSAS, CLEBURNE COUNTY, Dill School, AR 5/25 W side, N of Ida, Ida vicinity, 94000854, NOMINATION, 8/16/94 (Public School in the Ozarks MPS)
- ARKANSAS, CLEBURNE COUNTY, Woman's Community Club Band Shell, NE corner of Spring Park, Heber Springs, 94000849, NOMINATION, 8/16/94
- ARKANSAS, CLEVELAND COUNTY, Attwood--Hopson House, AR 8, N side, New Edinburg, 94000848, NOMINATION, 8/16/94
- ARKANSAS, CRAIGHEAD COUNTY, Nash--Reid--Hill House, 418 W. Matthews Ave., Jonesboro, 94000852, NOMINATION, 8/16/94
- ARKANSAS, GREENE COUNTY, Gulf Oil Company Service Station, Jct. of Main and S. Third Sts., SE corner, Paragould, 94000850, NOMINATION, 8/16/94
- ARKANSAS, INDEPENDENCE COUNTY, Bartlett--Kirk House, 910 College St., Batesville, 94000856, NOMINATION, 8/16/94
- ARKANSAS, LOGAN COUNTY, Chism, Dr. Stephen N., House, AR 23 E side, S of jct. with AR 217, Booneville vicinity, 94000853, NOMINATION, 8/16/94
- ARKANSAS, POPE COUNTY, Riggs--Hamilton American Legion Post No. 20, 215 N. Denver Ave., Russellville, 94000855, NOMINATION, 8/15/94
- ARKANSAS, PULASKI COUNTY, First Baptist Church, Jct. of 12th and Louisiana Sts., SW corner, Little Rock, 94000823, NOMINATION, 8/09/94
- ARKANSAS, RANDOLPH COUNTY, Hillyard Cabin, Old Burr Rd., W side, NE of Warm Springs, Warm Springs vicinity, 94000851, NOMINATION, 8/16/94
- CALIFORNIA, CONTRA COSTA COUNTY, Danville Southern Pacific Railroad Depot, 355 Railroad Ave., Danville, 94000860, NOMINATION, 8/16/94
- COLORADO, CONEJOS COUNTY, Palace Hotel, 429 Main St., Antonito, 94001013, NOMINATION, 8/19/94
- COLORADO, DENVER COUNTY, Lewis, A. T., New Building, 1531 Stout St., Denver, 94001006, NOMINATION, 8/19/94
- COLORADO, FREMONT COUNTY, Christ Episcopal Church, 802 Harrison Ave., Canon City, 94001011, NOMINATION, 8/19/94
- COLORADO, MESA COUNTY, Handy Chapel, 202 White Ave., Grand Junction, 94001012, NOMINATION, 8/19/94
- DELAWARE, NEW CASTLE COUNTY, Walnut Green School, Jct. of DE 82 and Owl's Nest Rd., Greenville vicinity, 94001014, NOMINATION, 8/19/94
- IDAHO, IDAHO COUNTY, Cold Meadows Guard Station, NE of McCall, Frank Church--River of No Return Wilderness, Payette NF, McCall vicinity, 94001017, NOMINATION, 8/19/94
- ILLINOIS, COLES COUNTY, Railway Express Agency Building, 1804 Western Ave., Mattoon, 94000974, NOMINATION, 8/16/94
- ILLINOIS, COLES COUNTY, Starr Hotel, 1913--1923 Western Ave., Mattoon, 94000975, NOMINATION, 8/16/94
- ILLINOIS, COOK COUNTY, Edgewater Beach Apartments, 5555 N. Sheridan Rd., Chicago, 94000979, NOMINATION, 8/16/94
- ILLINOIS, GRUNDY COUNTY, Coleman Hardware Company Building, 100 Nettle St., Morris, 94000980, NOMINATION, 8/16/94
- ILLINOIS, KANE COUNTY, Arcada Theater Building, 105 E. Main St. and 1st Ave., St. Charles, 94000977, NOMINATION, 8/16/94
- ILLINOIS, KANE COUNTY, Elgin National Watch Company Observatory, 312 Watch St., Elgin, 94000976, NOMINATION, 8/16/94
- ILLINOIS, WILL COUNTY, Heck, John, House, 1225 S. Hamilton St., Lockport, 94000978, NOMINATION, 8/16/94
- ILLINOIS, WOODFORD COUNTY, El Paso Public Library, 149 W. First St., El Paso, 94000972, NOMINATION, 8/16/94 (Illinois Carnegie Libraries MPS)
- ILLINOIS, WOODFORD COUNTY, Illinois Central Railroad and Toledo, Peoria, and Western Railroad Freight House, 8--10 E. Front St., El Paso, 94000973, NOMINATION, 8/16/94
- MARYLAND, CARROLL COUNTY, Union Bridge Historic District, Roughly bounded by Bellevue, E. Locust, Buttersburg Alley, Church, Whyte, W. Locust and the Western Maryland RR tracks, Union Bridge, 94000820, NOMINATION, 8/17/94
- MASSACHUSETTS, WORCESTER COUNTY, Grafton State Hospital, Jct. of Westborough Rd. and Green St., Grafton, 94000691, OWNER OBJECTION, 8/08/94 (Massachusetts State Hospitals MPS)
- MONTANA, BLAINE COUNTY, Dave's Texaco, 237 Pennsylvania St., Chinook, 94000862, NOMINATION, 8/16/94 (Roadside Architecture Along US 2 in Montana MPS)
- MONTANA, BLAINE COUNTY, Young Brothers Chevrolet Garage, 201 Pennsylvania St., Chinook, 94000867, NOMINATION, 8/16/94 (Roadside Architecture Along US 2 in Montana MPS)
- MONTANA, HILL COUNTY, Heltne Oil Company, 140 First St., Havre, 94000865, NOMINATION, 8/16/94 (Roadside Architecture Along US 2 in Montana MPS)